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MFA FINAL VISUAL PRESENTATION

By

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS


IN

PRINTMAKING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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Final Visual Presentation

Submitted by Vanessa Marie Hall-Patch in partial fulfillment of the requirements for the degree of Master of Fine Arts.

THE UNIVERSITY OF ALBERTA

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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

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I hereby release the following works for incorporation into the University Collections,
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| TITLE | DATE | MEDIUM | SIZE |
|------------------|------|--|-------------|
| Redundant Signal | 2004 | Lithography, UV Silkscreen, collagraph Chine Collé | 25½" x 35½" |

Insurance Value: \$1,100.00

| | | | |
|-----------------------|------|---|-------------|
| Noise, Paper, Pigment | 2004 | Lithography, Silkscreen UV, Chine Collé | 35½" x 25½" |
|-----------------------|------|---|-------------|

Insurance Value: \$1,100.00

Conventionally, we view books as containers of textual information.

In this work, however, the chosen language comprises signs of objects rather than letters-as-signs. Unlike numbers or letters of the alphabet, these symbols remain silent, as they do not necessarily refer the reader to any immediately accessible body of logic or knowledge. Given my construction of visual language (photography, collage and printmaking), this work can only refer its viewers to bodies of experience with unknown yet familiar parts.

The familiar is established through photographic elements and recognizable forms. These forms originate from a collection of rusted material and corroded shapes, which I photographed and used to construct collaged compositions. The composite found objects (a bolt, a doorknob, a coil of wire, a chunk of steel) were chosen for the unique beauty and organic palette of colours displayed across their textured surfaces. These surfaces bear pictorial evidence of the passage of time through markings of long use and continual states of transformation. These transformations are synthetic (manufactured objects), organic (oxidized metals), and artistic (three-dimensional objects translated into layered, printed images). Ultimately, they remain continuous because they are always being received by new eyes, unconstrained in their interpretation of signs that, while fixed, have no fixed significance.

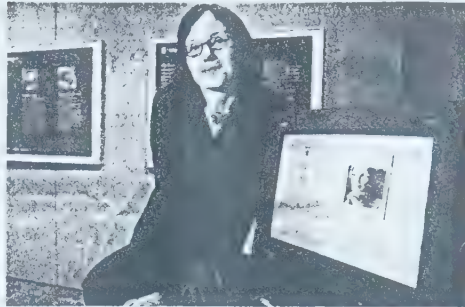
Weathered by the years and encrusted with prevalent rust, the original identity and function of the collected materials has been lost. However, in this body of work, I attempt to render the found objects in a further stage of transformation. The fragmentation and re-configuration of these forms through collage and layering attempt to create inimitability and the unexpected.

The core framework for each print originates from a series of bookworks created from fragments of recycled images. Some pieces are direct enlargements of the pages, and others have portions of the book within their composition. While the original books are small, delicate, and require an up-close examination, many of the prints inspired by their pages are large diptychs of monumental scale that encompass their own vitality.

The printed pages of these books are fused open to depict a single experience or moment. This locked position exaggerates the exposed spread of the pages and eliminates the function of sequence. In this union of contrasting parts, the diptych is employed to heighten the collage element and engage in disparity between neighboring images. Even though my printed images are devoid of standard functions typical to the format of books, they still possess an important and characteristic role: containment.

In their final, printed fiction, the forms aspire to new sensibilities and purpose. The spare geometrical state and manipulation of size relate to new subjects of paradoxical sensations and engage with a dialect of apparent opposites: familiarity and otherness, permanence and transience, intimacy and expansiveness, creation and cancellation – these oppositions structure the formal and thematic movement of the prints. When faced with the prolific decay of these signs, a particular vision lingers: these pages as two-dimensional traces brought into the present by an unknown yet familiar three-dimensional past.

Vanessa Hall-Patch



Milena Radzikowska created an ideally user-focused web application.

PREVIEW

Milena Radzikowska's Designing a Task-Based Web Application and Vanessa Hall-Patch's Folding Open

Showing at: U of A Fine Arts Building (FAB) Gallery, main floor, Fine Arts Building, 89th Avenue and 112th Street
Until: Saturday

Decaying objects say much about language shifts

Printmaker Vanessa Hall-Patch creates a quirky visual vocabulary from scratch in her FAB Gallery exhibit *Folding Open*.

"I'm working to make the ordinary found objects in these prints (a bolt, a doorknob, a coil of wire, a chunk of steel) function like words. That's why I'm choosing objects that have been reformed by rust and time," Hall-Patch says of her photo-based work.

"This work isn't about the objects themselves, but more about a history of aging. So, you have that relationship between how these human-made objects looked when they were created and how they look now. In effect they've become abstract over time."

She notes that she specifically picked "strong" objects that evoked a powerful visual emotional reaction.

One theme behind this visible exploration of object decay was to underline how our language also shifts and changes over time as it also becomes more abstract and separated from whatever it originally signified.

"Even though they are manufactured objects, this is not meant to be a critical response to industrialization," Hall-Patch says of her postmodern visual exploration of semiotic processes.

"There's a nostalgia in the work for sure and many are meant to feel like old photo albums. I've tried to build a longing into the images."

Pushing the linguistic metaphor even further,

the larger prints in her show were designed to resemble the pages of an open book while the smaller works are actual art books.

"I went as far as to actually build the books because the book effect in the larger works was just a bit too flat. All the pages in the book (wall-mounted in frames) are different images and are from the same series as the larger prints in the show."

User-friendly websites

Websites need to pay more attention to their design and keep users in mind, says graduating master of visual communication design student Milena Radzikowska.

As part of her final visual presentation for her degree, she has created and displayed a detailed deconstruction of an ideally user-focused web application (a hypothetical site set up to support women with breast cancer).

"I've laid out the whole process and made it super-transparent," she says, noting the exhibit goes as far as to display a wall full of printed out front pages of other similar sites she researched for the 18-month project.

The exhibit outlines some of the useful design tactics she deployed for the project including the display of a series of "personas" (detailed composite user profiles) she created. "The idea behind the composites is the realization that you can't keep hundreds of thousands of users in

mind, so you put a physical face on the groups of people you are trying to reach using these constructs."

Another goal of Radzikowska's exhibit is to underline the interdisciplinary nature of her chosen field and the need to use tools from other disciplines (psychology, sociology and computer science) in the design process, a reality that's often overlooked in actual web-design projects.

"It's gotten very easy to create a website which leads to load and loads of sites that aren't very well done. Ultimately if you want a website to belong to and be used by a community, it must be designed to be as user-friendly as possible."

Gilbert A. Bouchard



Vanessa Hall-Patch's photo-based work makes ordinary found objects function like words.

1. *Paper Curves, Recessed Seams* 2004
Lithography, UV silkscreen, chine colle
25 ½" x 35 ¼"
2. *Folding Open* 2004
Lithography, UV silkscreen, chine colle
27 ½" x 35 ¼"
3. *Solidly Material* 2003
Lithography, UV silkscreen, chine colle
27 ½" x 35 ¼"
4. *Double* 2004
Lithography, UV silkscreen, chine colle
25 ¾" x 37 ¼"
5. *Lost Objects* 2004
Lithography, UV silkscreen, chine colle
27 ½" x 35 ¼"
6. *Inner Fabric: reddish velvet* 2004
Lithography, UV silkscreen, chine colle
25 ½" x 35 ½"
7. *Noise, Paper, Pigment* 2004
Lithography, UV silkscreen, chine colle
35 ½" x 25 ½"
8. *Things Taken Old* 2004
Lithography, UV silkscreen, chine colle
35 ½" x 25 ½"
9. *Facing Pages* 2003
Lithography, UV and water-based silkscreen, chine colle
27 ½" x 39"
10. *Lumber* 2004
Lithography, UV silkscreen, graphite, chine colle
25 ½" x 35 ¼"
11. *Redundant Signal* 2004
Lithography, UV silkscreen, collograph, chine colle
25 ½" x 35 ½"
12. *Horizontal Archeology* 2004
Lithography, UV silkscreen, carborundum, chine colle
25 ¾" x 35 ½"
13. *Dividing Smoke* 2004
Lithography, UV silkscreen, chine colle
25 ½" x 35 ½"
14. *Bits and Pages 1* 2004
Etching, lithography, hand-bound book
8 ½" x 18" (measurements of open book)

15. *Bits and Pages 2* 2004
Etching, lithography, hand-bound book
8 ½" x 18" (measurements of open book)
16. *Bits and Pages 3* 2004
Etching, lithography, hand-bound book
8 ½" x 18" (measurements of open book)
17. *Bits and Pages 4* 2004
Etching, lithography, hand-bound book
8 ½" x 18" (measurements of open book)
18. *Bits and Pages 5* 2004
Etching, lithography, hand-bound book
8 ½" x 18" (measurements of open book)
19. *Bits and Pages 6* 2004
Etching, lithography, hand-bound book
8 ½" x 18" (measurements of open book)
20. *Bits and Pages 7* 2004
Etching, lithography, hand-bound book
8 ½" x 18" (measurements of open book)
21. *Bits and Pages 8* 2004
Etching, lithography, hand-bound book
8 ½" x 18" (measurements of open book)
22. *Mistaken Document* 2004
Lithography, UV silkscreen, carborundum, chine colle
25 ½" x 35 ¼" (exhibited in FAB 2nd floor display case)
23. *Familiar Surface* 2003
Lithography, UV silkscreen, chine colle
27 ½" x 35 ¼" (exhibited in FAB 2nd floor display case)
24. FAB Gallery 2004
Folding Open (installation view)
25. FAB Gallery 2004
Folding Open (installation view)

